

FAMILY GUY

"Ocean's Three And A Half"

Production #6ACX11

Written by

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Directed by

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TABLE DRAFT

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“OCEAN’S THREE AND A HALF”

CAST LIST FOR #6ACX11:

PETER GRIFFIN.....	SETH MACFARLANE
LOIS GRIFFIN.....	ALEX BORSTEIN
CHRIS GRIFFIN.....	SETH GREEN (SUB: ALEC SULKIN)
MEG GRIFFIN.....	MILA KUNIS (SUB: KIM FERTMAN)
STEWIE GRIFFIN.....	SETH MACFARLANE
BRIAN GRIFFIN.....	SETH MACFARLANE
CLEVELAND.....	MIKE HENRY
AL HARRINGTON.....	DANNY SMITH
ALAN ARKIN.....	TBD (SUB: ALEC SULKIN)
ALL PLAYERS.....	TBD (SUB: MACFARLANE/SULKIN/VIENER)
ANIMAL.....	TBD (SUB: ALEC SULKIN)
ANNOUNCER.....	TBD (SUB: DANNY SMITH)
ANNOUNCER #2.....	TBD (SUB: JOHN VIENER)
BABS.....	ALEX BORSTEIN
BEETHOVEN.....	TBD (SUB: PATRICK MEIGHAN)
BILL GATES.....	TBD (SUB: SETH MACFARLANE)
BINGO ANNOUNCER.....	TBD (SUB: DANNY SMITH)
BLACK NOISE MACHINE.....	TBD (SUB: JOHN VIENER)
BONNIE.....	ALEX BORSTEIN
CARTER.....	SETH MACFARLANE
CHARLIE SHEEN.....	TBD (SUB: JOHN VIENER)
COMPUTER VOICE.....	TBD (SUB: ALEX BORSTEIN)
CONSUELA.....	TBD (SUB: ALEX BORSTEIN)
DIAMOND.....	TBD (SUB: SETH MACFARLANE)
DR. HARTMAN.....	SETH MACFARLANE
EIGHT YEAR OLD BOY #1.....	TBD (SUB: ALEC SULKIN)
EIGHT YEAR OLD BOY #2.....	TBD (SUB: JOHN VIENER)
GAME SHOW HOST.....	TBD (SUB: JOHN VIENER)
GEPETTO.....	SETH MACFARLANE
HARRIET.....	TBD (SUB: ALEX BORSTEIN)
INTERVIEWER.....	TBD (SUB: JOHN VIENER)
JACK BLACK.....	TBD (SUB: JOHN VIENER)
JEFF BRIDGES.....	TBD (SUB: SETH MACFARLANE)
JOE.....	PATRICK WARBURTON (SUB: JOHN VIENER)

JON CRYER.....TBD (SUB: ALEC SULKIN)
 JULIE ANDREWS.....TBD (SUB: ALEX BORSTEIN)
 KOOL-AID GUY.....SETH MACFARLANE
 LARRY.....TBD (SUB: MARK HENTEMANN)
 LAURA LINNEY.....TBD (SUB: ALEX BORSTEIN)
 LITTLE KOOL-AID GUY.....TBD (SUB: SETH MACFARLANE)
 LOAN SHARK.....MIKE HENRY
 LORETTA.....ALEX BORSTEIN
 MAYOR WEST.....ADAM WEST (SUB: SETH MACFARLANE)
 MEERKAT #1.....TBD (SUB: STEVE CALLAGHAN)
 MEERKAT WITH SCOLIOSIS.....TBD (SUB: TOM DEVANNEY)
 MEGATRON.....TBD (SUB: SETH MACFARLANE)
 OLD WOMAN.....TBD (SUB: ALEX BORSTEIN)
 OSTRICH.....TBD (SUB: MARK HENTEMANN)
 PHOTOGRAPHER.....TBD (SUB: STEVE CALLAGHAN)
 QUAGMIRE.....SETH MACFARLANE
 RICH OLD MAN.....TBD (SUB: SETH MACFARLANE)
 SEAMUS.....SETH MACFARLANE
 SHIRTLESS GUY.....TBD (SUB: MARK HENTEMANN)
 THUG #1.....TBD (SUB: SETH MACFARLANE)
 THUG #2.....TBD (SUB: ALEC SULKIN)
 TV ANNOUNCER.....TBD (SUB: DANNY SMITH)
 TV ANNOUNCER #2.....TBD (SUB: JOHN VIENER)
 VIOLINIST.....TBD (SUB: ALEC SULKIN)

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

EXT. GRIFFINS' DRIVEWAY - SAME

PETER and QUAGMIRE load paintball gear into the back of the Griffins' station wagon. CLEVELAND approaches.

CLEVELAND

Hey, fellas. Y'all set for paintball?

PETER

You bet. (BRANDISHING PAINTBALL GUN)

And this time, I'm prepared for battle. Not like when I got caught off guard by that midget army.

EXT. FIELD - DAY (FLASHBACK)

Peter and CHRIS stand, looking off into the distance. Each has a sword and a shield at his feet.

CHRIS

Dad, they're coming! Shouldn't we pick up our weapons?

PETER

Nah, they look so small, they must still be about a half mile away.

A MIDGET runs into frame and **punches** Peter in the crotch. Peter **cries out** in pain as he falls to the ground.

EXT. GRIFFINS' DRIVEWAY - DAY (BACK TO PRESENT)

JOE wheels up.

PETER

God, Joe, finally. Is your watch paralyzed, too?

JOE

Guys, I don't think I can make it today.

(MORE)

JOE (CONT'D)

It's lookin' like Bonnie might go into labor any minute, so I think I should stick close to home.

QUAGMIRE

Come on, Joe, a child of mine is born every seven minutes and you don't see me dropping everything.

JOE

Sorry, fellas. Have a good time.

Joe wheels off.

PETER

Man, I am so sick of Joe bailing all the time just because his stupid baby is teetering on the stupid edge of his stupid wife's stupid vagina.

Quagmire **gasps** and **slaps** Peter.

QUAGMIRE

Don't you ever talk that way about a vagina! (THEN, CALMLY) You're right about Joe, though.

CLEVELAND

Well, it's not like there's anything we can do about it.

PETER

Yes, there is. We gotta figure out a way to induce labor and make Bonnie have that baby.

QUAGMIRE

Yeah, the sooner that kid comes out,
the sooner we get Joe back.

PETER

Yeah, we're not complete without Joe.
Remember when he bailed on us for that
trip to the spa and we had to find
another handicapped guy?

INT. SAUNA - DAY (FLASHBACK)

Peter, Cleveland and Quagmire, wearing only towels, sit in a
sauna with SEAMUS, who is also in a towel. Seamus' body is a
big wooden stump.

QUAGMIRE

God, Seamus, I've, uh... never seen
you this naked.

SEAMUS

Ah, it's good to let the ol'
midsection breathe.

PETER

What, uh... How the hell are you
alive?

EXT./ESTAB. SWANSONS' HOUSE - DAY

INT. SWANSONS' LIVING ROOM - SAME

The doorbell rings and BONNIE opens the door to find Peter.

BONNIE

Hi, Peter. How are you?

PETER

Never mind that, Bonnie, I'm here to
induce birth. (WALKING INSIDE, PAST
HER) Follow me.

INT. SWANSON'S LIVING ROOM - CONTINUOUS

Peter sits Bonnie down in a recliner in front of the TV.
Peter stands in front of her, holding the remote.

PETER

Now, I'm gonna put the TV remote down
by your feet. And I'm gonna turn on
"Two and a Half Men." If your baby
isn't totally brain dead, it'll come
rushing out to change the channel.
And when he does, I'll grab his hand
and yank him outta there.

Peter sets the remote in front of Bonnie's feet and turns on
"Two and A Half Men." Peter sits and watches with Bonnie.

BONNIE

Peter, I don't think--

PETER

Shhh, it's starting.

TV ANNOUNCER (V.O.)

"Two and a Half Men" was filmed in
front of a live ostrich.

ANGLE ON the TV.

INT. "TWO AND A HALF MEN" LIVING ROOM SET - DAY (ON TV)

CHARLIE SHEEN and JON CRYER sit in the living room.

JON CRYER

Boy, this stinks. It's Friday night
and I don't have a date.

CHARLIE SHEEN

Well, then, let me get you a number
from my little black book.

Charlie Sheen pulls out a ridiculously large black book and drops it on the coffee table with a **thud**.

ANGLE ON the audience, which is just one OSTRICH.

OSTRICH

(HENTEMANN) Ha-haa.

EXT. SWANSONS' FRONT YARD - DAY

Peter stands, talking to Cleveland and Quagmire.

PETER

Alright, that didn't work, but it's okay. (HOLDING UP DUSTBUSTER) I got another idea.

INT. SWANSONS' LIVING ROOM - MOMENTS LATER

Bonnie sits in a chair, reading. We see her from the waist up. Peter enters with the Dustbuster and **vacuums** the drapes behind her. He moves over to the chair and vacuums off the back of the chair. He bends down out of frame. We hear the sound of Peter **vacuuming** the rug and then the thick sound of Bonnie's flesh being **sucked** into the Dustbuster. Bonnie's eyes widen as she looks up from her book.

EXT. SWANSONS' HOUSE - NIGHT

Peter stands with a megaphone, behind his car, like a cop.

PETER

(INTO MEGAPHONE) Attention, Baby Swanson. Attention, Baby Swanson.

Joe pokes his head out of an upstairs window.

JOE

Peter, Bonnie and I are trying to sleep.

PETER

Go right ahead, Joe, this pertains to the baby, not you. Baby, come out with your hands up!

Nothing.

PETER (CONT'D)

Fine, you wanna play hardball, we'll
play hardball. I give you...the
complete works of Tenacious D!

He puts a CD into a stereo, **jacks up** the volume, and holds it
over his head, staring defiantly up at Joe's window.

JACK BLACK (V.O.)

(TUNELESS GUITAR RIFF) HEY, CRAZY
WORLD, I'M HITTING A HIGH NOTE SO IT'S
AUTOMATICALLY FUNNY (HITS HIGH NOTE)
YEAH!

EXT. SWANSONS' BACKYARD - DAY

Bonnie, wearing a bikini and shades, is lying asleep on a
deck chair. After a beat, Peter slowly tiptoes into frame
carrying a steak. He tucks it into the waistband of her
bikini bottom.

PETER

(TO BONNIE'S STOMACH) That's a pepper-
crusted filet, medium rare. Just come
on out and get it whenever you're
ready, okay sport?

He gently pats Bonnie's stomach and slowly backs away. After
a beat, he quickly reaches back into frame and puts a sprig
of parsley on top of the steak, then backs off again.

EXT. GRIFFINS' FRONT YARD - DAY

Peter, Quagmire and Cleveland stand in the yard, sadly
throwing a ball back and forth. After a moment, they stop.

QUAGMIRE

(SIGH) This is no fun without Joe.

CLEVELAND

I sure do miss him.

PETER

Yeah. What's that song he taught us?

PETER/CLEVELAND/QUAGMIRE

RAINDROPS ON ROSES AND WHISKERS ON
KITTENS/ BRIGHT COPPER KETTLES AND
WARM WOOLLEN MITTENS...

PETER

Why don't I feel better?

PETER/CLEVELAND/QUAGMIRE

GIRLS IN WHITE DRESSES WITH BLUE SATIN
SASHES...

Over the following, we begin to hear Julie Andrews' distant
voice join in:

PETER/CLEVELAND/QUAGMIRE/
JULIE ANDREWS (O.S.)

SNOWFLAKES THAT STAY ON MY NOSE AND
EYELASHES...

The guys' eyes start to widen as they slowly turn to look
O.S. **ANGLE ON** JULIE ANDREWS running up the street with a
suitcase and a guitar case. Their vocals drop out.

JULIE ANDREWS

SILVER WHITE WINTERS THAT MELT INTO
SPRINGS...

The guys **yell** happily as they run toward her.

JULIE ANDREWS (CONT'D)

THESE ARE A FEW OF MY FAVORITE
THINGS...

The guys jump up and down, showering her with hugs and
kisses.

PETER/CLEVELAND/QUAGMIRE/
JULIE ANDREWS

WHEN THE DOG BITES/ WHEN THE BEE
STINGS/ WHEN I'M FEELING SAD/ I SIMPLY
REMEMBER MY FAVORITE THINGS/ AND THEN
I DON'T FEEL SO BAD.

They all **laugh** for a beat.

PETER

Wait, you know what? Beat it, lady.
It's Joe we want.

The guys walk away.

JULIE ANDREWS

(EXASPERATED SOUND)

Joe comes wheeling out of the house.

JOE

Guys! Bonnie's going into labor!

PETER

Was it the steak?

JOE

We gotta get her to the hospital!

Quick, Peter, get the car!

PETER

No way! I don't want pregnant mess in
my backseat!

CLEVELAND

This coming from the guy who soiled
his pants while test-driving that
sports car.

EXT. CAR DEALERSHIP - DAY (FLASHBACK)

Peter steps out of a sports car and flips the keys to a SALESMAN.

PETER

I don't want it.

EXT./ESTAB. HOSPITAL - DAY

Quagmire's car quickly pulls up and **screeches** to a halt.

INT. HOSPITAL - CONTINUOUS

Peter, Lois, Cleveland, LORETTA, Quagmire, Joe, and Bonnie all come rushing in.

JOE

Out of my way, my wife is having a
baby!

A NURSE comes running up with a wheelchair and sits Bonnie down in it.

JOE (CONT'D)

(RE: WHEELCHAIR) Oh. Wow. Thank you,
Bonnie, for staying with me all these
years... I never realized how
unattractive that looks.

The nurse starts wheeling Bonnie down the hallway as everyone else follows them. Lois and Loretta lean over Bonnie.

LORETTA

Look at all these pain drugs. At my
hospital, they give you a Colt 45 and
a wooden spoon.

LOIS

Bonnie, I know it's gonna hurt when
the baby comes out, but just pretend
it's a little Kool-Aid guy bursting
through the wall.

INT. ANOTHER HOSPITAL DELIVERY ROOM - DAY (CUTAWAY)

THE KOOL-AID GUY stands by his WIFE as she delivers a baby.

KOOL-AID GUY

Come on, push, honey! Push!

She **pushes hard**, and a LITTLE KOOL-AID GUY pops out of her, landing on its feet on the floor.

LITTLE KOOL-AID GUY

Oh, yeah!

INT. DELIVERY ROOM - LATER

Peter, Lois, Loretta, Cleveland and Quagmire follow as Bonnie is pushed into the delivery room.

DR. HARTMAN

Alright, bring her over here.

QUAGMIRE

Hey, Doc, don't touch the sides!

(BUZZER SOUND)

CLEVELAND

Good one, Quagmire.

QUAGMIRE

(TO CLEVELAND) You wanna go get like a meatball sub or something after this?

CLEVELAND

No, I don't think that I would enjoy that. I would not enjoy that at all.

PETER

(GETTING JOKE) Oh, like "Operation", the game.

DR. HARTMAN

Okay, Mrs. Swanson, you're almost there! Push! Push!

JOE

(YELLING BETWEEN BONNIE'S LEGS) Get
outta there! Get the hell outta my
wife, you little bastard!

Bonnie **screams**.

DR. HARTMAN

Okay, here we go! Hold on, the
wheelchair is coming first!

We see him pull a tiny wheelchair out from under the sheet
and **discard it** onto a metal tray.

DR. HARTMAN (CONT'D)

And here's the baby...
Congratulations, Mrs. Swanson, it's a
beautiful baby girl!

Dr. Hartman pulls Joe and Bonnie's DAUGHTER out from
underneath the sheet and gives her to Bonnie, who kisses her.

LOIS

Oh, Bonnie, I'm so happy for you.

PETER

Oh my god, she had identical twins!

JOE

No, Peter, she voided her bowels
during labor.

PETER

(POINTING TO FLOOR) No, look, see?
There's the other one, right there.

JOE

No, again, Peter, that's just fecal
matter.

PETER

Well, be that as it may, Joe, she's
still gonna break a lotta hearts in a
few years.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Lois and Peter sit with Joe, Bonnie, and the new baby, SUSIE.
Chris, BRIAN and MEG are also there. Meg looks fondly at the
baby.

MEG

Wow, Susie's so cute. I can't wait to
have a baby someday.

PETER

Oh, Meg, we've talked about this. In
order to make a baby, a man has to be
aroused enough to ejaculate.

MEG

(LAUGHS GOOD-NATUREDLY) Sorry, Dad. I
forgot.

PETER

That's alright, sweetie. Now, you run
along and play in the mud.

Meg exits.

BRIAN

Hey, you mind if I hold her?

Joe moves Susie away from Brian.

JOE

Sorry, Brian, you can't be too careful
with a newborn around.

BRIAN

I'm not a dingo, you know.

PETER

Brian, that is offensive to Italians.

STEWIE enters, holding a small sliver of green paper.

STEWIE

Attention, everyone, this is a twist tie, it comes with every loaf of bread, when we're done selecting our piece of bread we use the tie to preserve the-- (EYES WIDEN, NOTICING SUSIE) Oh my god. Who is that angel?

BRIAN

That's Susie Swanson.

STEWIE

You don't say.

BRIAN

It's obvious where your head's at, but don't you think she's a little young for you?

STEWIE

No, no. You know what I like about that type of girl, Brian? Zero baggage. I mean, she just came out of a stomach yesterday, so she's had no time to become jaded.

BRIAN

Well, technically, a baby doesn't come out of the stomach.

STEWIE

Yes, they do, Brian. The stork flies in, sticks his beak in the lady's muff, drops the baby off and boom, miracle of birth.

ANGLE ON Peter, who is still looking at the baby.

PETER

You know, you guys should get one of those white noise machines so the crying won't wake you up at night. That's what Lois and I did. We also got a black noise machine.

INT. LOIS AND PETER'S BEDROOM - NIGHT (FLASHBACK)

Lois and Peter are sleeping soundly in bed. On their nightstand sits a white noise machine, which is making the usual **generic white noise machine sound**. **ADJUST OVER TO a BLACK NOISE MACHINE.**

BLACK NOISE MACHINE

Yeah, you're sleepin', all right. Restin' up. Gettin' a goood night's shuteye. You best be. (SUDDENLY MENACING) You best be, bitch.

EXT. SWANSONS' HOUSE - MORNING

Joe wheels out of the house to get the mail. He wheels up to the mailbox, pulls out the envelopes and opens one. **ANGLE ON** a bill. The stationery reads "QUAHOG METROPOLITAN HOSPITAL." **PAN DOWN** to where it says "TOTAL DUE: \$20,000.00."

JOE

Twenty thousand dollars? Oh, no!
(THEN) Wait a minute... next Tuesday at Allandale Bingo, the jackpot is twenty thousand dollars!

INT. ALLANDALE BINGO PARLOR - NIGHT

Joe sits at a bingo table. He's the only younger guy amidst throngs of old PEOPLE, mostly women.

BINGO ANNOUNCER

"I-19!"

OLD WOMAN

(DISTANT, O.S.) Bingo!

JOE

(TO THE HEAVENS) RAT FARTS!

He overturns the table.

END OF ACT ONE

ACT TWO

EXT./ESTAB. THE DRUNKEN CLAM - DAY

INT. THE DRUNKEN CLAM - SAME

Peter, Cleveland, and Quagmire sit in a booth, drinking and watching TV.

ANNOUNCER (V.O.)

We now return to "Are You Smarter Than
a Hispanic Maid?"

INT. GAME SHOW SET - DAY (ON TV)

A GAME SHOW HOST stands before an MALE CONTESTANT and a
HISPANIC MAID.

GAME SHOW HOST

Okay, Larry, now, how does a Hispanic
maid address her employer if his name
is John Sullivan? Is it, A, John? Or
B, Mr. Sullivan?

LARRY

Uhhh, I'm gonna go with "Mr.
Sullivan."

GAME SHOW HOST

Oh, that was a trick question.
Conseula, what would you say?

CONSUELA

Uh, Mr. John?

We hear bells **ringing**.

GAME SHOW HOST

That's correct! Now, bonus question:
Is Mr. John home?

CONSUELA

Ay, no, no, Mr. John no home.

INT. THE DRUNKEN CLAM - DAY (BACK TO SCENE)

Joe wheels up to the table carrying a tray and dressed like a busboy. He starts to clear away the guys' empty bottles.

QUAGMIRE

Joe? What the hell? Are you workin' here?

JOE

(WEARY) I have to, Quagmire. The baby's hospital bill drained all our savings.

CLEVELAND

Your insurance didn't cover it?

JOE

No, it's maxed out on January 3rd every year thanks to all my handicap stuff.

QUAGMIRE/CLEVELAND/PETER

Bummer. / That's awful. / So, it's totally your own fault.

JOE

And I got turned down for a bank loan, so I've had no choice but to take this job and the one for Abercrombie & Fitch.

INT. PHOTO STUDIO - DAY (FLASHBACK)

Joe sits in his wheelchair with his shirt off. He is with several other shirtless ABERCROMBIE & FITCH-LOOKING GUYS. They're all against a back drop. A photographer faces them.

PHOTOGRAPHER

Alright, models, places please!

The guy next to Joe turns to him.

SHIRTLESS GUY

You work out?

JOE

Yeah.

SHIRTLESS GUY

(BEAT) Just upper bod--

JOE

Just upper body.

INT. DRUNKEN CLAM - DAY (BACK TO PRESENT)

JOE

I just don't know what I'm gonna do.

A SHARK in a business suit walks up.

LOAN SHARK

I might be able to help y'all.

PETER

Uh-oh. It's a loan shark.

LOAN SHARK

I couldn't help overhearing you done
got yourself into some money issues.

JOE

Uh... yeah, kinda.

LOAN SHARK

Well, I might be able to help you out.
One thing though, I'm not used to
being out of the water for this long.
Would you mind spittin' in my face to
make me more comfortable?

JOE

Sure.

He does so repeatedly.

LOAN SHARK

Oh yes! (LAPPING IT UP, SEE MIKE) How much you need?

JOE

Look, I'm a police officer. I can't afford to get mixed up in any shady dealings.

LOAN SHARK

Suit yourself. Fine by me if your childrens and your wife starve.

He starts to walk away.

PETER

Joe, what are you doin'? This is your only way out. Face it, you don't have a leg to stand on.

Joe looks at Peter for a moment, then looks back at the Loan Shark. **ANGLE ON** the Loan Shark, who smiles invitingly at Joe, fanning a wad of cash.

JOE

(SIGH) Alright. I'll take it.

LOAN SHARK

(HANDS HIM MONEY) Here's your money, now it's official. You ain't gonna regret this. Unless of course, you don't pay me back! (DRAMATIC STING)
DUN-DUN-DUNNNN!

(MORE)

LOAN SHARK (CONT'D)

Now, if you'll excuse me, I gotta get
back to the ocean in time for scuba
class.

EXT. OCEAN - DAY

We see the Loan Shark from his familiar "Jaws" **ANGLE**. He
looks up at a group of SCUBA DIVERS treading water, overhead.

LOAN SHARK

I see y'all swimming up there. Them
are some mighty-tight wet suits. I
can see a little tiny bulge in that
one. (DELIGHTED) Oh, no, it's not
tiny, it's just curled! I'm gonna
pretend that's a big ol' curly fry.

The Loan Shark swims up and gently eats them with one bite
(SEE 4ACX22).

LOAN SHARK (CONT'D)

Mmm. Yummy. Mmm.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' UPSTAIRS HALLWAY - SAME

Brian walks down the hall. He stops as he hears **strumming**
coming from Stewie's room. He walks in.

INT. STEWIE'S ROOM - CONTINUOUS

Brian sees Stewie strumming a colorful Fisher-Price guitar.

STEWIE

Oh, Brian, come here. Would you mind
listening to this song I've written
for Susie Swanson and tell me what you
think?

BRIAN

Okay.

Stewie plinks some easy **chords** on his plastic guitar and sings an extremely simple **melody**.

STEWIE

SUSIE / YOU'RE A BABY / (STOPS
PLAYING) That's-- that's all I have
so far.

BRIAN

That was horrible. But still not as
bad as Beethoven near the end.

INT. BEETHOVEN'S COMPOSING ROOM - DAY (CUTAWAY)

BEETHOVEN sits at his piano, reading sheet music as he sings
aloud.

BEETHOVEN

(DEAF GUY VOICE, HUMS TUNE, THEN)

They're gonna love that.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

Stewie puts his guitar down.

STEWIE

Well, I still gotta do a little work
on it.

BRIAN

What's it called?

STEWIE

"Susie."

BRIAN

Wow. A song named after a girl.
There aren't a million of those
already.

STEWIE

Name twenty.

BRIAN

Rosanna, Roxanne, Michelle, Alison,
Sarah, Angie, Brandy, Mandy, Gloria,
Cecilia, Maggie May, Jessica, Nancy,
Barbara Ann, Billie Jean, Layla, Lola,
Polly, Helena, Jenny From the Block.

STEWIE

(BEAT) Name six more.

BRIAN

Sherry, Laura, Wendy, Maria, Peggy
Sue, Minnie the Moocher.

STEWIE

(BEAT) Name five more.

BRIAN

Tracy, Jean, Jane, Marianne, Eleanor
Rigby.

STEWIE

(STARES AT HIM FOR A BEAT, THEN THROWS
DOWN GUITAR AND WALKS AWAY) Go fuck
yourself.

EXT./ESTAB. SWANSONS' HOUSE - DAY

INT. SWANSONS' LIVING ROOM - SAME

Joe wheels in, wearing his busboy uniform, and tosses his
apron aside. He looks exhausted.

JOE

Bonnie, I'm home!

Bonnie appears in the doorway, wearing sexy lingerie. This
is the first time we've ever seen her not pregnant, and her
body looks amazing.

BONNIE

Hi, sweetie. I put the baby to bed.
I say we do something we haven't done
in a long time.

JOE

Call the puppeteer, Bonnie! We're
having sex tonight!

The phone **rings**. Joe answers it.

JOE (CONT'D)

(INTO PHONE) Hello?

LOAN SHARK (V.O.)

Uh-oh, somebody's a day late paying
back their loan. ("JAWS" THEME) DAH-
NAH, DAH-NAH.

JOE

Oh god, I completely forgot. Look,
just gimme a couple more weeks, and
I'll have your twenty thousand
dollars.

LOAN SHARK (V.O.)

You're funny. It's a hundred-thousand
dollars.

JOE

What?! What are you talking about?

LOAN SHARK (V.O.)

Late fees, you silly goose. And you
better pay up by the end of this week,
or I'm gonna send a couple of guys
over your house, and you gonna be CHUM-
-CHA-CHUM-CHUM-CHUM.

The Loan Shark hangs up.

JOE

Oh my god!

ANGLE ON Bonnie, standing by the front door.

BONNIE

Sweetie, the puppeteer's here.

GEPETTO steps in, carrying giant marionette sticks.

GEPETTO

Let's-a get-a humping!

EXT./ESTAB. THE DRUNKEN CLAM - NIGHT

INT. THE DRUNKEN CLAM - SAME

Peter, Joe, Quagmire, and Cleveland sit at a table.

JOE

What am I gonna do, guys? If I don't
get that money soon, they're gonna
come after me. I'm really worried
about Bonnie and Susie. Luckily,
Kevin's still in Iraq.

PETER/CLEVELAND/QUAGMIRE

Ohhhh./ That's where he is./ I was
wonderin'.

PETER

Don't worry, Joe. We're all gonna pitch in and help you raise that money. Startin' today.

EXT. STREET - DAY

Joe wears an Army jacket and a bandana around his head. He holds a tin can. Peter stands next to him.

PETER

Alright, now all you have to do is act like a crazy Vietnam vet and the cash will start pouring in.

JOE

Okay, here goes. (YELLING) I got messed up in the war and deserve money! Uncle Sam gave me a raw deal! Joe Cocker is too holding up!

MAYOR WEST drives by in his car and slows down.

MAYOR WEST

(YELLING) Up holding too is Cocker Joe! (THEN) That, my friend, was a palindrome.

He throws some change into Joe's can and drives away.

EXT. SIDEWALK - DAY

Peter and Cleveland stand on the sidewalk. Peter holds a video camera.

PETER

Alright, Cleveland, if we can catch the cops beating you on tape, we'll easily cover Joe's debt with the settlement money.

CLEVELAND

Oh, man. I don't know about this.

PETER

(CALLING OFF) Help! Police! This
black guy just whistled at my wife!

TWO COPS run over, pulling out their night sticks.

PETER (CONT'D)

Alright, alright, here we go.

Peter lifts the camera and starts recording. **THROUGH THE VIDEO CAMERA**, we see a SQUIRREL on a tree branch trying to get at a bird feeder hanging from the branch.

PETER (O.S.) (CONT'D)

Hehe. Look at that squirrel trying to
get at that bird feeder.

CLEVELAND (O.S.)

Oh, god! Oh, god!

PETER (O.S.)

That's not for you, you ridiculous
squirrel.

We remain on the squirrel as we hear the sound of Cleveland being **beaten**, and over the following:

CLEVELAND (O.S.)

Ow! Ow! Help! Not in the ribs! I'm
a Christian!

PETER

Alright Cleveland, you ready?

Peter turns the camera away from the squirrel to Cleveland. **THROUGH THE CAMERA**, we see a bloody Cleveland angrily sprinting towards Peter with his fist ready to punch.

CLEVELAND

You son of a--

Cleveland's fist fills the frame of the camera and we cut to static.

EXT. SPOONER STREET - DAY

Joe, Quagmire, Cleveland and Peter sit behind a lemonade stand that reads "LEMONADE 25 CENTS". Several KIDS mill around, drinking lemonade.

JOE

Wow, Peter, I gotta say this lemonade stand was a really good idea. It's selling really well.

PETER

That's because it has my secret ingredient in it. Vodka.

ANGLE ON a couple of EIGHT YEAR OLD BOYS who are clearly drunk.

EIGHT YEAR OLD BOY # 1

You know what we should do? You know what we should do? We should get on our bikes and just go. Just go, and start a business.

EIGHT YEAR OLD BOY #2

I've never told anyone this. You're sooo good at cursive. Did I ever tell you that? I mean... you are my best friend.

EIGHT YEAR OLD BOY #1

You know what? I'm gonna quit that paper route. Why do I do that to myself? I get up at 5 o'clock. You know what time that is?

EIGHT YEAR OLD BOY #2

Hey, wanna go behind that shed over
there and look at each other's junk?

EXT. SWANSONS' FRONT YARD - DAY

Bonnie sits in the front yard, nursing Susie with a bottle.
Stewie watches from his upstairs window.

INT. STEWIE'S ROOM - CONTINUOUS

STEWIE

Oh my god, she's so hot. Look at
that, she can fit that whole bottle in
her mouth.

Stewie walks back into his room and picks up his guitar.

STEWIE (CONT'D)

Alright, come on, Stewie, you can
write a song. How hard can it be?
You got your 'G' chord right here.
It's like your cozy house. Where you
live. That's where you start your
journey. HERE I AM IN MY HOUSE/ NICE
AND COZY. And then you poke your head
out the door with a 'C' chord.
EVERYTHING LOOKS OKAY OUT HERE/ MAYBE
I'LL TAKE A WALK OUTSIDE...

(MORE)

STEWIE (CONT'D)

TO THE 'D' CHORD/ WALKIN' AROUND
OUTSIDE/ LOOK AT ALL THE STUFF OUT
HERE/ AND THEN WE GO TO AN 'A' MINOR/
GETTIN' A LITTLE CLOUDY OUT HERE/
LOOKIN' LIKE WE MIGHT HAVE SOME
WEATHER/ THEN WE GO TO 'E' MINOR/
DEFINITELY GOT SOME WEATHER/ THINGS
ARE A LITTLE MORE COMPLICATED THAN
THEY SEEMED AT FIRST/ AND THEN WE GO
BACK TO MY HOUSE...

Brian enters.

BRIAN

You sound like an unbelievable douche.

STEWIE

THEN BRIAN COMES IN AND I CHANGE UP
THE TEMPO/ BRIAN COMES IN AND HE
CHANGES THE SONG/ LOOKIN' AT ME LIKE
HE THINKS I'M A DOUCHEBAG/ BUT HE'S
GONNA LEARN PRETTY FAST THAT HE'S
WRONG/ HEY BRIAN, why are you bringing
me down, man? (THEN, SINGING AGAIN)
WHY ARE YOU BRINGIN' ME DOWN/
(SHOUTING) DON'T BRING ME DOWN! Music
and lyrics by Stewie Griffin.

BRIAN

Your songs don't make any sense.
They're loud and confusing, like Alan
Arkin on a talk show.

INT. TV INTERVIEW SET - X (CUTAWAY)

ALAN ARKIN sits across from an INTERVIEWER.

INTERVIEWER

Today we're joined by Oscar winning actor Alan Arkin. Mr. Arkin, thanks for being with us today.

ALAN ARKIN

Yes.

INTERVIEWER

Okay, uh, now that you've won an Oscar--

ALAN ARKIN

No. Not today.

INTERVIEWER

Um, has winning an Oscar changed--

ALAN ARKIN

Peter Falk.

INTERVIEWER

Actually, I haven't asked a full que--

ALAN ARKIN

Yeeesss.

EXT./ESTAB. PEWTERSCHMIDT MANSION - DAY

INT. PEWTERSCHMIDT STUDY - SAME

Peter, Joe, Cleveland and Quagmire talk to Carter, who sits behind a large oak desk.

PETER

So, that's pretty much it, Mr. Pewterschmidt.

(MORE)

PETER (CONT'D)

Joe's getting desperate, and we haven't raised nearly enough. Is there any way you could help us out?

CARTER

Of course, I could.

Carter reaches into his desk and brings out a stack of cash.

CARTER (CONT'D)

But it's funnier to me if I don't.

Carter puts all the money into a blender and blends it with some ice to make a smoothie. He drinks it.

CARTER (CONT'D)

In about an hour, I'm gonna piss away a hundred grand.

QUAGMIRE

What, you gonna bet on the Celtics?

(LAUGHING) I'm sorry! How often... I mean... aw man, nobody thinks that's funny?

CARTER

Now get the hell out of my house!

They turn to go.

CARTER (CONT'D)

Wait, before you go, do me a favor.

(TAKING OUT PIE) I'm taking a cooking class and I baked this pie. Tell me if it tastes any good.

The guys all taste it.

CARTER (CONT'D)

How is it?

PETER

Not bad.

CARTER

Really, not too dry?

CLEVELAND

No, it's good.

CARTER

Well, I put a lot of love into it.

And by love, I mean cow crap! Hahaha,

I denied you money and then got you to

eat cow crap! (LAUGHS) Now get out of

my house!

EXT./ESTAB. SWANSONS' HOUSE - DAY

INT. SWANSONS' LIVING ROOM - DAY

Joe is watching television. **ANGLE ON** the TV.

INT. SOUNDSTAGE - DAY (ON TV)

We see wire baskets full of tennis balls and a montage of different shots of tennis balls bouncing around flying towards the camera, etc.

AL HARRINGTON (V.O.)

Slightly used, hit-over-the fence,

found in my parking lot tennis balls!

Slightly used, hit-over-the fence,

found in my parking lot tennis balls!

Slightly used, hit-over-the fence,

found in my parking lot tennis balls!

We see AL HARRINGTON standing amongst barrels of used tennis balls in front of his warehouse.

AL HARRINGTON (CONT'D)

Hi, I'm Al Harrington of Al
Harrington's Whacky Waving Inflatable
Arm-Flailing Tube Man Warehouse and
Emporium. For years now I have been
gathering up tennis balls errantly
fired over the fence and into my
parking lot from the Kirkbrae Golf and
Raquet Club located next door to my
property on Route 2 in Weekapaug.
These lost but lively, colorful and
partially used sporting goods have
been piling up by the barrel in my
lobby, and I am now ready to pass them
on to yo-o-o-o-u-u!

We see the various uses for the tennis balls as Al describes
them.

AL HARRINGTON (V.O.) (CONT'D)

You can toss 'em for your dog, hand
'em out as Halloween treats, squeeze
'em to build up wrist strength, put
'em on the bottom of Grandma's walker
to keep it from making that scraping
sound on the hard wood floor, or just
play tennis - whatever your slightly
used, hit-over-the fence, found in my
parking lot tennis balls are, come on
down today, because if those stuffy
snot-nosed North Providence jerk-wads
think I'm walking over there to return
these things, they've got me confused
with a placating insecure loser who's
jealous that he's never belonged to a
Golf and Raquet club because he had to
suffer and strive for any good thing
that's ever come to him. So come on
down today. "Serve's up!", or whatever
the hell they say in tennis. On Route
2 in Weekapaug!

INT. SWANSONS' LIVING ROOM - DAY (BACK TO SCENE)

Suddenly two THUGS burst through the door. One has a
baseball bat. The other has a tire iron.

THUG #1

Hey, Swanson. The boss is gettin'
impatient.

(MORE)

THUG #1 (CONT'D)

He says after we're done with you,
you're gonna be eatin'-- Swanson TV
Din-- wait, what did he say?

THUG #2

What?

THUG #1

What did the boss say? He said
something funny and now I'm drawin' a
blank.

THUG #2

Uh... oh, god yeah, what the hell was
it? It was funny.

THUG #1

It was funny, right?

THUG #2

Yeah, it was... somethin' about TV
dinners.

THUG #1

He's gonna be... you're gonna be,
uh...

THUG #2

Oh, you know what it was? You know
what it was? When we're done with
him, he's gonna be a Swanson TV
dinner.

JOE

(LAUGHS) That is pretty funny.

They start **beating** his legs ruthlessly.

JOE (CONT'D)

Uh, you guys... just so you know... I mean I can't exactly... Oh, what the hell. (YELLS IN PAIN)

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

The guys all sit around. Joe's legs are battered.

JOE

Look what they did to me. My legs are useless now.

Cleveland squirms in his seat as he suppresses **laughter**.

JOE (CONT'D)

And trust me, they'll be back.

QUAGMIRE

Well, what are we gonna do?

PETER

Hey, wait a second. We could ask my father-in-law, Mr. Pewterschmidt. He's got a lot of money.

CLEVELAND

Peter, we did ask him, remember, and he made us eat a poop pie.

PETER

Oh, yeah. You know, that poop pie made me poop poop for a week. (THEN)
You know what, boys? Desperate times call for desperate measures.

(MORE)

PETER (CONT'D)

If that stingy old Carter won't give
us the money we need, I say we take it
from him.

QUAGMIRE

Yeah, somebody oughta rob that guy.
They all slowly look at Cleveland.

CLEVELAND

What are you looking at me for?

A beat, then:

PETER/JOE/QUAGMIRE

We'll all do it./ Yeah, all of us./
Yeah, we're gonna rob that Carter,
together.

END OF ACT TWO

ACT THREE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' BASEMENT - SAME

Peter stands with a laser pointer in front of some blueprints mounted on an easel. Joe, Quagmire, and Cleveland sit and listen.

PETER

Alright, on a normal night in the Pewterschmidt Mansion, there might be as much as six million dollars in the vault alone. But this Saturday is the Pewterschmidt's annual "Bring All Your Cash And Put It In Our Safe" party. (POINTS) Considering the guest list, there could be as much as forty million.

CLEVELAND

But we only need a hundred-thousand.

PETER

Cleveland, will you please be smart about this? We asked Carter for a hundred-thousand. If we take exactly a hundred-thousand, he's gonna know who did it. (WHISPERING) Criss-cross.

QUAGMIRE

Wait, that's not a criss-cross.

JOE

Yeah, that's not really a criss-cross, Peter.

PETER

(SIGH) Look, I'll be honest with you. My father-in-law has treated me like crap for almost twenty years, and it's time for a little payback. Plus, with forty million dollars we could pay Carter back the money we're gonna owe him after we rob him.

QUAGMIRE

Forty million? That's ten million each. I could afford to produce a movie with B-plus stars and a not-so-expensive location.

INT. X - (ON SCREEN)

An announcer reads the following **CHYRON** as it appears on screen:

ANNOUNCER #2 (V.O.)

Jeff Bridges. And Laura Linney.

In... "Danger In Cincinnati."

EXT. CINCINNATI - DAY (ON SCREEN CONT'D)

JEFF BRIDGES stands on a Cincinnati street with LAURA LINNEY.

JEFF BRIDGES

We've got twenty-four hours before those terrorists set off that new type of bomb that makes an invisible explosion.

LAURA LINNEY

What are we gonna do?

JEFF BRIDGES

Let's get back to headquarters.

LAURA LINNEY

Should we take the helicopter?

JEFF BRIDGES

No, let's... walk, it's a nice day.

INT. GRIFFINS' BASEMENT - DAY (BACK TO SCENE)

Peter puts his laser pointer down.

PETER

Now, we gotta figure out the best way
to infiltrate. Which is why I had a
30% scale model of Carter's house
built so we could run simulations in
it.

Peter dramatically sweeps a sheet off a small version of the
Pewterschmidt mansion. Every detail is perfect.

QUAGMIRE

Looks too small to get inside. That's
the fourth time today I've said that,
by the way. Oh! (LAUGHS) Nobody
thought that was funny?

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. STEWIE'S ROOM - SAME

Stewie is working on Brian's laptop. Brian enters.

BRIAN

Oh, there's my laptop. Do you mind?
I wanna check my email.

STEWIE

Go away, I'm editing my music video.

BRIAN

Oh really. A music video? Working on a little video there? A little, a little music video? A little compilation of visual images to go with a song? A little four-minute movie that tells the story of--

STEWIE

Yeah, that only works when I do it.

He hits a button on the laptop.

STEWIE (CONT'D)

There, all done. Alright, Brian...
get ready to feel.

Stewie turns the laptop toward Brian. On the screen, we see:

BLACK SPACE - X (ON SCREEN)

Stewie's face, in extreme close-up, **whispers** directly at the camera.

STEWIE

Your eyes, so young. Your head, so soft. Your neck, so floppy. Susie Swanson, this is your Susie Swan Song.

Stewie sings "(Everything I Do) I Do It For You" by Bryan Adams as music video images (snow falling, flower petals and leaves blowing in the wind, Stewie walking in **SLOW MOTION** down a sidewalk towards camera as people walk past him in the opposite direction, black and white **HALF-FRAME CLOSE-UPS** of Stewie's face and fingers as he strums his guitar, Stewie dramatically cocking a bow and arrow in the woods, running in **SLOW MOTION** between two rows of lit candles, walking in the surf, standing in the basin of a waterfall and facing the camera, dropping a glass in **SLOW MOTION** with a close-up on the glass shattering, an **OVERHEAD SHOT** of Stewie in a bed, tossing and turning with anguish, sitting on a bus with his head leaning against the window watching the reflection of the city going by, Stewie on the edge of a bridge with his arms out in a crucifix pose falling off the bridge in **SLOW MOTION**, etc.) play.

During the harmony parts, it's clear that he's **overdubbed** himself several times. At a midpoint in the song, we hear:

BRIAN (V.O.)

I'm not following the story arc here.

STEWIE (V.O.)

Shut up!

The video ends. In the corner of the screen we see the video information:

Stewie Griffin
"(Everything I Do) I Do It For You"
Pieces of Stewie
Dir. Stewie Griffin

INT. STEWIE'S ROOM - DAY (BACK TO SCENE)

Brian slams the laptop **shut**. Stewie turns to Brian with a smug smile.

STEWIE

Don't worry, Brian, those goose bumps
will go away in about twenty minutes.

BRIAN

Stewie, that is the worst thing I have
ever seen, ever. And I've seen Peter
when he's frozen in sex face.

INT. GRIFFINS' KITCHEN - DAY (FLASHBACK)

The family eats dinner. Peter cuts a piece of meat, his face frozen in an ecstasy-filled sex face. He spears it onto his fork and scrapes it into his mouth. The family all look awkward and uncomfortable.

LOIS

Peter, would you like more potatoes?

PETER

(SEX SOUND)

EXT. PEWTERSCHMIDT MANSION - NIGHT

Peter and the guys, all dressed in tight black outfits, are huddled near the open back doors of a van parked a little ways down the street from the mansion.

Peter holds a list and we can see that he's almost at the bottom of it; he's putting check marks next to items with a marker.

PETER

Nylon rope.

JOE

Check.

PETER

Blowtorch.

CLEVELAND

Check.

PETER

Plastic explosive.

QUAGMIRE

Check.

PETER

Grappling hook.

JOE

Check.

PETER

Sulfuric acid.

QUAGMIRE

Animal ate it.

ANGLE ON ANIMAL from "The Muppets."

ANIMAL

Sorry.

PETER

All right, we are ready to rock.

CLEVELAND

(INDICATING OUTFIT) Do I really have to wear this? I don't have the physique for it.

PETER

Yes, Cleveland. Otherwise you'll stick out more than a meerkat with scoliosis.

EXT. AFRICAN PLAIN - DAY (CUTAWAY)

From behind a small hill, a bunch of MEERKATS pop up in rapid succession, straight onto their hind legs in a neat row. The last MEERKAT also pops up, but is awkwardly bent off to one side.

MEERKAT #1

Trent, you're ruining the line.

MEERKAT WITH SCOLIOSIS

Oh, I'm sorry. (HOLDS UP MIDDLE FINGER) Is it straighter now?

INT. PEWTERSCHMIDT MANSION - NIGHT

The ritzy party is in full swing. Carter walks up to BILL GATES.

CARTER

Bill, how are ya? Babs, come over here and say hi to Bill Gates.

BABS walks up.

BABS

Hello, Mr. Gates.

BILL GATES

Hi, Mrs. Pewterschmidt. Well, this is a quaint little party you guys are throwing.

Carter takes out a small electronic device.

CARTER

Hey, Bill, would you help me program
my Zune? Oh, wait, I have an iPod
like the rest of the world.

BILL GATES

Why you!

Bill Gates **lunges** at Carter, but Carter holds Bill's head at bay. Bill Gates **swings** wildly and ineffectively, like a child. Suddenly, Carter releases his hand and Bill Gates **falls**. **ANGLE ON** the front door. Peter, Cleveland and Quagmire enter. Peter and Quagmire are in tuxes and wearing fake mustaches. Cleveland wears a fake mustache different from his normal one and carries a duffel bag. Peter talks into a wrist mic.

PETER

Alright, Joe, we're here.

INT. VAN - CONTINUOUS

Joe sits facing a bunch of monitors. He wears a headset.

JOE

Alright, Peter, Quagmire, start the
diversion. Cleveland, find that door.

PETER/CLEVELAND (V.O.)

Check./ Check.

INT. PEWTERSCHMIDT BALLROOM - MOMENTS LATER

Peter and Quagmire walk over to where a small classical ENSEMBLE is **playing**. Peter takes sheet music out of his jacket pocket and hands it to the players.

PETER

Hey, fellas. Knock off all that high
society crap and play some of this.

The head VIOLINIST looks at the music, then turns to his PLAYERS.

VIOLINIST

One, two, three!

ALL PLAYERS

It's electric!

They begin playing "The Electric Slide." Peter and Quagmire move to the center of the dance floor, doing The Electric Slide. PARTY-GOERS make space for them and **clap** in rhythm. This goes on for ten seconds or so. **ANGLE ON** a RICH OLD MAN sitting at a table.

RICH OLD MAN

This is outrageous! Come on, Harriet,
we're leaving!

He turns and looks shocked as we **WIDEN TO INCLUDE** his WIFE, who is dancing in her seat.

HARRIET

Oh, stuff it, Harold!

RICH OLD MAN

(SHOCKED) Harriet! Wha-- Who-- You--

Ah--

He then shrugs and also starts dancing.

INT. VAN - CONTINUOUS

JOE

Alright, Cleveland, you're all clear
to enter the vault.

CLEVELAND (V.O.)

Copy that.

INT. PEWTERSCHMIDT BALLROOM - CONTINUOUS

Cleveland, holding the duffel bag, sneaks along a back wall of the ballroom and rounds a corner. He spots a wide door with a large combination lock.

CLEVELAND

Uh-oh. It's a combination lock.

Looks like I'm just gonna have to cut through it. Good thing I brought

Reese Witherspoon's chin.

Cleveland opens his duffel bag and takes out REESE WITHERSPOON. He uses her super-pointy chin to **cut** through the door.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Brian watches TV.

TV ANNOUNCER #2 (V.O.)

This programming brought to you in part by Kobe Brand Condoms: the protection you want for the sex she doesn't.

Lois enters.

LOIS

Brian, do you know where Peter is?

BRIAN

(STILL WATCHING TV) Yeah, he and the guys went to go rob your dad.

Lois stares at him.

LOIS

I believe you.

EXT./ESTAB. PEWTERSCHMIDT MANSION - NIGHT

INT. VAULT - SAME

We see the inside of the large vault door come **crashing** down, revealing Cleveland, who has finished cutting through it with Reese Witherspoon's chin. He tosses her aside, O.S. and talks into his wrist mic.

CLEVELAND

I'm in.

He steps inside, cautiously. After a moment, Peter and Quagmire follow him in, taking off their tuxes, revealing black outfits like Cleveland wears. They face another locked vault door ahead of them.

PETER

Holy crap, there's another door.

QUAGMIRE

What do we do now?

COMPUTER VOICE (V.O.)

Welcome to the vault. Voice
identification, please.

PETER

Uh-oh.

CLEVELAND

(DEAD ON CARTER) It's me, Carter, I
want my money.

COMPUTER VOICE (V.O.)

Voice print verified.

The next door **opens**.

QUAGMIRE

How the hell'd you do that?

CLEVELAND

My brother's Michael Winslow from
"Police Academy."

They walk into the next chamber.

COMPUTER VOICE (V.O.)

Welcome to the inner vault. Penile
identification required.

QUAGMIRE

Let me handle this.

Quagmire walks over to a control panel. O.S., we hear him **unzip** his pants. We hear three encouraging sounding **beeps**.

COMPUTER VOICE (V.O.)

Identification confirmed.

The next door opens.

PETER

Holy crap!

QUAGMIRE

I never told you this, Peter, but...

I'm a penis shifter.

They step into the next chamber.

COMPUTER VOICE (V.O.)

Final checkpoint. Answer this
question: what is the most
unattractive male first name in the
English language?

PETER

(THINKS FOR A BEAT, THEN) Keith.

The doors open and the guys step inside the vault. Their eyes widen. **OPPOSITE ANGLE** on the vault. We see stacks of cash and occasional jewels.

PETER (CONT'D)

Wow, look at this place.

QUAGMIRE

Hey, check it out. There's the famous
Bob Hope diamond.

ANGLE ON a DIAMOND, sitting on a velvet pillow under glass. It is in the shape of Bob Hope's profile.

DIAMOND

The White House caught on fire this week, but President Ford didn't have to stop, drop and roll, 'cause he was already on the floor.

Peter and Cleveland **laugh**.

QUAGMIRE

Oh, so that's funny! But both of my bits-- Ah, the hell with you, let's just get the money. I got a movie to make.

They start gathering up the money.

INT. VAN - CONTINUOUS

JOE

(INTO MIC) Alright, boys, pack up the dough and get out of there.

Lois bursts into the van.

LOIS

Joe, stop!

JOE

Lois?! What are you doing here?

LOIS

I'm here to try and talk some sense into you! Do you really want to go through with this?

JOE

I have to, Lois. For my family. I don't know where else to get a hundred thousand dollars.

LOIS

But you know Daddy'll find out. He knows the serial numbers of every dollar he's ever earned. He used to read them to me at night to help me fall asleep. Joe, he'll put his best people on the job, and believe me, he'll catch you.

JOE

That's a risk I'm willing to take.

LOIS

But think about your beautiful little girl! You can't watch her grow up from jail. You'll miss running after her as she learns to walk--

(REALIZING) I mean, riding bikes with her as she-- I mean, dancing at her wedding-- look, my point is, you know what you're doing is wrong. And you know how to make it right.

JOE

(SIGH, THEN INTO MIC) Guys... put the money back and get outta there.

PETER (O.S.)

What? Are you outta your mind?

JOE

Tell them, Megatron.

WIDEN TO REVEAL MEGATRON from the 1980s "Transformers" series.

MEGATRON

(INTO MIC) Do as I command!

PETER (O.S.)

Okay, okay. Jeez.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' DINING ROOM - SAME

The Griffins sit, eating dinner.

BRIAN

(TO STEWIE) So, how'd Susie like your video?

STEWIE

Um, it didn't go over so well, Brian. I showed it to her, she cried, asked for her bottle and went poop.

BRIAN

Boy, women, huh?

STEWIE

Yeah, it's for the best. I mean, she's not as young as she was when I met her. You know, after six days, everything starts to sag.

ANGLE ON Lois and Peter.

LOIS

Peter, I want you to promise me you'll never do anything that stupid again.

PETER

Lois, after what you did for Joe, I'll promise you anything.

(MORE)

PETER (CONT'D)

How the hell'd you get your dad to
give him that hundred grand?

LOIS

I told him it was for me. I said I
wanted to hire a divorce lawyer.

PETER

Hehehehe! You're, uh, joking about
that, right?

Lois starts picking up dishes and exits into the kitchen.

PETER (CONT'D)

(CALLING AFTER) Lois? You're joking,
right? (WHINIER) Lois?

INT. STUDIO AUDIENCE - SAME

ANGLE ON the Ostrich from before, who has been watching the
above scene.

OSTRICH

(HENTEMANN) Ha-haa.

END OF SHOW